

A
COLLECTION of NEW SONGS
Set by Mr. Nicola Matteis made
purposely for the use of his Scholers, with a
thorough Bass to each SONG, for the
Harpsichord Theorboe or Bass Viol;
to which is added some new Airs for the
Violin and Bass by the same Author, as
also Symphony's for two Flutes by a person
of Quality: Fairly engrav'd on Copperplates

The 1st Book.
Price One Shilling Six Pence.

LONDON.
Printed for and Sold by John Walsh Musical Instrument
maker in ordinary to his Majesty at the Harp and Ho-boy
in Catherine street nere Somerset House, in the Strand.
and likewise to be had at Mr. Hare's Shop in Freemans garden
Cornhill near the Royal Exchange. 1696.

To the Right Honorable W^m Lord BIRON

My Lord

THE following Songs (whose excellency can never be doubted by those that have any knowledge of the Author) were not designed to be made publick, had not the importunities of some Gentlemen, (from whom Mr. Nicola had receiv'd particular obligations) prevail'd upon him to let 'em be publish'd. Gratitude obliges me in the highest degree to present 'em to your Lordship; & Mr Nicola's as well as my own Interest makes me presume to beg your Honour's Patronage of 'em: for your Lordship's approbation is like the Royal Assent that empowers 'em with an almost irresistible force and efficacy, and your name is a Sterling mark that will make 'em pass currant in all Countries and Ages.

Musick has in all times been esteem'd for diverting Mankind with its charms and beauty's; but when persons of your Lordships rank think some hours not ill spent in the Study of it, certainly it ought to be had in the highest Honour (I had almost said Adoration) yet how many Gentlemen attempt it, and how few arrive to such perfection as your Lordship, to whom the best Masters need not blush to yeild; and in composition as well as performance own themselves equal'd if not outdone.

But Panegyrick is not my Province: my busines is to beg pardon for this presumption, and eternally to acknowledge the innumerable favours confer'd upon (my Lord)

Your Lordship's most obliged
and entirely devoted Servt.

John Walsh.

Handwritten musical score for two voices (Soprano and Alto) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on treble and bass staves respectively, with lyrics in both staves. The piano part is on a separate staff at the bottom.

The lyrics, taken from Samuel Coleridge-Taylor's "Clarissa," are:

No, no, no, you never, never, never
Lord like me no, no you never Lord, you never Lord like me. I me
sure tis but a rain, tis but a rai-.....n excuse now time and
place and all agree to urge us on to bound less joys *If*
now Clarissa you are coy if now the bles-
...-...-...-ing you refuse, you ne-...ver, never, never lord like
me, you ne-...ver Lord, you never Lord like,
me, you never Lord, you never Lord like me.

Mrs Nicola Matteis. turn over

A handwritten musical score for two voices and piano, page 21. The score consists of eight staves of music. The vocal parts are in common time, with the top voice in G major and the bottom voice in F major. The piano part is in common time, with a treble clef and a bass clef. The lyrics are written below the vocal parts. The score includes various musical markings such as dynamic changes, articulation marks, and performance instructions.

Come, come my

Dear let's on to Love let's on to Love let's on --- to

Love come* come for I me impatient im, im pa ----- tient

I me impa----- tient grown how fast my

rapid pulses move how short my breath how thick my sigh ---

is my pas ----- sion sparkles thron my Eys but why ah!

why but why ah why that awfull scorn. lass a lass you

never never never never never NEVER Lord, you never loved you never loved you never,

never loved like me you never Lov'----- d like me.

S: repeat. Mr. Nicla Matteis. 1 2

3

A handwritten musical score for a single voice (soprano) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal line consists of six staves of music, each with lyrics written underneath. The lyrics are as follows:

It is not Celia in our pow'r, to say how long our
Love will last, it may be wee within this hou'r, may
lose those joy's wee now do tast. The Bleſſed
that jm... mortall be, from Cha... nge, from
Cha... nge, in Love, in Love, are on...
ly, on... ly free.

Set by a Person of Quality

4

Very Slow

When I Corinna's pi-ty would implore, then I want,
then I want, word's were never, never spoke be-fore,
Such word's as might in her a Passion move, who
never yet did con-descend to Love;
Judgment & reason, fill, fill her haughty soul, and
does the softer powers of Love controule, whil'st I op-
prest whil'st I opprest, with tender-ness & pain, feell
all all his darts, dipt in her cold,
in her cold, in her cold, disdain. 1.st 2.^d

The words by a Person of quality & set by Mr. Nicola Matties.

5

Allegro

No; no, no, my
Close, let us, let us, let us leave, let us leave this place, and
fly a way, & fly a way for ev'ry, ev'ry joy wee
here receive, a world, a world of pain wee pay, a world of
pain wee pay, pay, where uncon-
strain'd wee both may live, wee both may live, wee bo... th may
live & have no busisy, and have no busisy, bus... sy, bus... sy
ey's nor a... my idle, idle, idle tongues to give, to give, to give dis-
tur... bance to our joy's 1st, joy's 2nd, joy's 3rd

M' Nicola Matteis.

6

In vain in vain Clorinda you pre...pare
In vain in vain in vain Clorinda you pre pare my pas...sion to re...move your
Scorn may dri...ve me to despair but can...not cure my Love
Like Spir...its doom'd to last...ing pain, to last...ing pain who ne...ver
ne...ver, ne...ver, ne...ver, ne...ver, ne...ver, will re...lent; the greater greater tor...ments I sus...
tain the grea...ter tor...ments I sus...tain the less I can re...pent the less I
can the less I can the less the less I can re...pent the less I can the less I can the
the wordes by my Ld E^x
ler the les I can repent. S: Set by M^r Nicola Matteis.

Almand's by M^r. Nicola Matteis.

A handwritten musical score for Almand's by M^r. Nicola Matteis. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and 6/8. The music is written in two systems. The first system starts with a dynamic of *Slow* and includes markings for *Almaine* and *2d.* The second system continues the piece. The score is enclosed in a decorative border.

Symphonys for 2 Flutes: by a person of Quality.

A handwritten musical score for two flutes, consisting of eight staves of music. The score is divided into three sections: *Fluto primo*, *Iigg*, and *Fluto Secondo*. Each section contains four staves of music, with the first and third staves being treble clef and the second and fourth staves being bass clef. The music is written in common time (indicated by a 'C') and includes various note heads, stems, and rests. The score is enclosed in a rectangular border.

Fluto primo

Iigg

Fluto Secondo

A Song for two Voices by a Person of Honour.

The musical score consists of eight staves of handwritten music for two voices. The voices are represented by soprano and alto clefs. The music is in common time, with various key signatures and time signatures indicated by symbols like G, F, C, and D. The lyrics are written below each staff, corresponding to the musical phrases. The lyrics are as follows:

Were I to cure three Nations fear, were I to cure three Nations fear, & settle things a
gain, the Jacobites shoud not stay here, weed waft them ore the Main. William &
Mary still shoud be, un envied Crowns to wear; they shoud no Rebel have of me,
No, no they shoud no Rebel have of me, but still Reign Monarchs here they shoud no Rebel
have of me; No, no, they shoud no Rebel, they shoud no Rebel have of me, but still Reign Monarchs here.
Mr. H. Purcell.